

**MODERN PRACTICE OF ORGANIZING EXTRACURRICULAR ACTIVITIES
OF A MUSICAL ORIENTATION IN CHINA**

Introduction. Chinese music education at the present stage is a synthesis of traditions and an active search for new teaching methods. In the context of dynamic socio-economic changes, approaches to education and, in particular, to the musical education of schoolchildren are changing.

It should be noted that at present the education system in China is in the process of reform, and the Chinese government is making huge investments in educational programs. The high rates of China's economic development in the second millennium, the growing competition in the labor market require an increase in the quality of education, which, in turn, leads to a revision of the content and goals of education at all its levels. As in many European countries, in China there is a tendency towards the humanization of education, and its priority goal is to form a comprehensively developed, creative personality capable of quickly adapting to changing living conditions.

At present, the general education school of China is in the field of attention of the country's scientists. The history of modern general musical education in China is devoted to the works of Wang Bingzhao, Wang Yuhe, Wang Yun Yi, Zhang Xian, Zhang Yuan, Zou Aiming, Ma Dongfeng, Ma Da, Liu Yingze, Qu Baokui, Zhao Guanghui and others. The study of Xu Hailin is devoted to musical education in ancient China.

The purpose of this article is to analyze the specifics of the organization of extracurricular activities of a musical orientation in China. Methods of analysis, comparison, classification and generalization were used.

At the end of the 20th century, the political situation in the country changed in China, the attitude towards culture and its traditions changed, the Chinese society went through a series of reforms that contributed to the rapid economic development of the country, the growth of the living standards of citizens. An important place in cultural values is beginning to be occupied by the spiritual needs of the younger generation.

A special place in the performance begins to play the piano. The turn of the 20th-21st centuries is a «piano boom» in China that has engulfed the entire country. A lot of competitions are created, rivalry between young performers is activated due to the fact that the title of the winner of the competition gives additional points for admission to a particular university. Career guidance leads to good results and stimulates the development of a performing culture [1].

The methodological basis of general musical education in China at the end of the 20th and beginning of the 21st century is humanistic values. Taking into account the specific interests of the individual, society and the state, three groups of functions of general music education are distinguished:

- personality-transforming (background-healing, hedonistic, heuristic, autocommunicative, creative self-development, self-expression and self-realization);
- cultural -creative (production, accumulation and transmission of cultural values; aesthetic, cognitive, communicative, educational, developing);
- socializing (educational, ideological, mobilizing, unification and integration, stabilizing).

The listed groups of functions determine the priorities in approaches to the construction of the educational process: personological, cultural or sociological.

At the present stage of conceptual development (started in 1989), there is a desire for the most complete implementation of the functions of general musical education that meets the interests of the individual, society and the state; the value of general musical education is viewed through the prism of the complementarity of anthropological approaches; in the formation of the goals of general musical education, the students themselves begin to take part as its subjects [1].

The trends in the development of general music education in China at the present stage are characterized by purposeful, meaningful, organizational, methodological, managerial and personnel aspects.

Table 1 – Aspects of the development of general music education in China

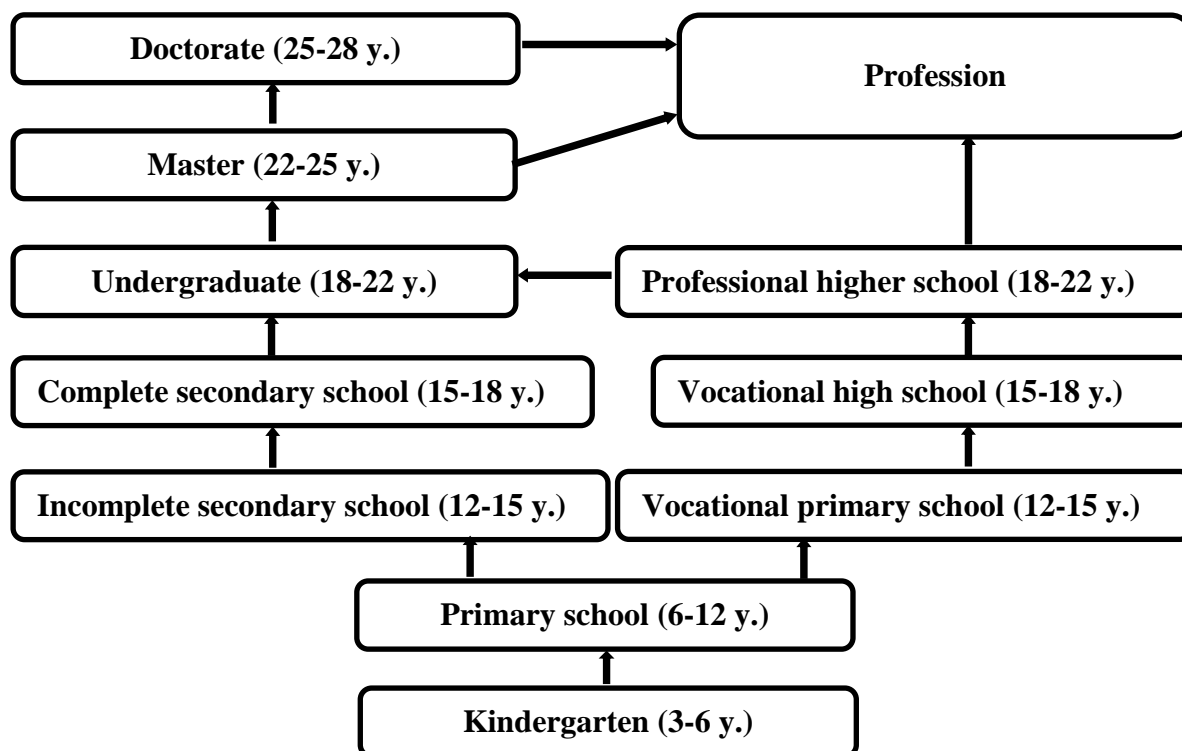
Aspect	Content
purposeful	<ul style="list-style-type: none"> – an increase in the social significance of general musical education; – striving for the most complete implementation of the functions of general music education in the development of human potential; – strengthening in the process of forming the goals of general musical education the interests of society and the personality of the students themselves; – improvement of goal-oriented aspects of general music education based on the results of scientific research, national and international progressive experience.
meaningful	<ul style="list-style-type: none"> – acquisition of an independent status of aesthetic/musical education in ideological concepts; – a change in priorities that determine the logic of constructing the content of educational material (the chain “singing – the foundations of musical knowledge, skills and abilities - musical education” is replaced by the sequence “musical education – musical activity – musical knowledge and skills”); – rejection of the socio-political determinants in the selection of the musical repertoire in favor of the culturally appropriate and personally significant content of educational material; – the transition from the simplified and monotonous (singing lessons) to the complex and diverse (music lessons) content of teaching aids; – improving the design of educational literature on music in relation to its aesthetic appeal.
organizational and methodological	<ul style="list-style-type: none"> – a consistent increase in the number of hours devoted to music classes and their distribution to all levels of general secondary education; – enrichment of the national system by methods of foreign progressive systems; – expansion of practical types of musical activity; a shift in emphasis from reproductive to reproductive-creative and creative methods; – development of information and communication technologies for organizing and stimulating various types of musical activities of students; – expansion and development of diverse forms of extracurricular musical activities, which are of a collective nature; – increasing requirements for the staffing of music rooms and classes with the necessary instruments, equipment and equipment.

The prospective development of general music education in China is expected in the following areas:

- intensification of scientific knowledge in the field of general music education to clarify the ideal idea of this system in modern conditions;
- development of a national concept of general music education, which would set the general strategic guidelines for its construction at different levels and stages of education, taking into account progressive world experience and national cultural traditions; concretization of this concept in programs for all levels of general secondary education, taking into account the specific features and capabilities of the regions, the combination of traditions and innovations in music pedagogy;
- harmonization of music teacher training programs and general music education programs with a focus on the anthropological foundations of the educational process and progressive trends in its development [1].

Until the middle of the 19th century, education in China was built according to Confucian principles and was considered the privilege of aristocrats. Maoist China took as its model the model adopted in the Soviet Union. School education in China is 12 years old: six years in elementary school, three in middle school, and three in high school. Primary and secondary schools are free and compulsory, while upper secondary education is not compulsory in all provinces and costs about 2,000 yuan per year (about \$300). Usually, before elementary school, children are sent to kindergartens, private or public, for a couple of years. Now there is no unified training program in kindergartens, visiting them is not mandatory, but by 2022 the government intends to create a unified three-year system of kindergarten education. Some private kindergartens prepare children from the age of three to enter foreign elementary schools.

A three-level structure of the general education school was approved, which also operates in modern China. Children enter school when they are 6 years old. Primary school covers 6 years of study. Secondary school is also designed for 6 years: the first stage – 3 years, the second stage – 3 years. Education in higher educational institutions lasts 4–6 years. This system was formed under the influence of American educational ideas.



Picture 1 – The modern education system in China

Music education was gradually introduced into the three-level system of the Chinese general education school. Singing and playing musical instruments became the content of teaching children and adolescents. School musical education in China developed primarily as a singing and was called “school song”. Along with this, although to a much lesser extent compared to singing, instrumental music-making also entered the training. In schools, it has gained distribution mainly in extracurricular forms of employment: amateur ensembles and orchestras. This foundation, laid precisely during the period of modernization of the country, has been preserved to this day.

One of the main conductors of Western culture was music lessons and extracurricular activities in educational institutions – amateur orchestras, choirs, ensembles, etc. The instruments used in the lesson were a piano and a foot organ. Since the piano was a very expensive instrument, not all educational institutions could afford it.

An important place in the spread of Western music was played by brass bands. Most of them originated in general education schools and special educational institutions. They enjoyed the special sympathy of the population, because in the traditional culture of China, a group of their national wind instruments developed and became a favorite. In addition to school ensembles, symphony orchestras independent of school education began to be created.

The formation of school musical education has developed both in the form of classroom and extra-curricular forms of education. The lessons focused on singing and music theory. Music playing played a leading role in extracurricular work, but mainly in a brass band (“gang”).

After the policy of reforms and opening up of the PRC economy, there was a surge of interest in learning to play the synthesizer, piano, and violin; demand began to grow for Chinese folk instruments – guzheng, pipu, yangqin, sona, bamboo flute, sheng mouth organ, etc. China began to manifest itself in the international musical community. For example, the People's Republic of China acted as the organizer of international competitions in playing the violin, as well as the piano, with the award of the Grand Prix, which demonstrates the results achieved in the development of music education. At the same time, music-making is recognized as the primary source of performance, including concert practice, and plays an important role at the initial stage of the formation of European-style performance.

Conclusion. Thus, piano playing at the turn of the 20th-21st centuries occupied a special place in the performance of China, including due to the change in the political situation in the country,

the change in attitudes towards culture and its traditions, economic development and the growth of the living standards of citizens. There was a surge of interest in learning to play the synthesizer, piano, violin, and the demand for Chinese folk instruments began to grow. The formation of school musical education has developed both in the form of classroom and extracurricular forms of education. The lessons focused on singing and music theory. In extracurricular work, music playing played a leading role, which began to be recognized as the primary source of performing, including concert practice, playing an important role at the initial stage of the formation of European-style performance in China.

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STRUCTURE AND FEATURES OF COGNITIVE INTEREST IN MUSICAL ACTIVITY IN OLDER PRESCHOOLERS

Introduction. At the present stage of updating the content of education, the task of educating a comprehensively and harmoniously developed personality is of particular importance. A harmonious combination of mental development and an aesthetic attitude to life and art are the necessary conditions for the formation of a holistic personality. The achievement of this goal is greatly facilitated by the musical education of children. The development of cognitive interest in preschool age is one of the main prerequisites for the successful education of a child in school. The most vivid intellectual feelings – surprise and curiosity arise already on the threshold of preschool childhood and reflect the child's attitude to the new facts of reality that are daily revealed to him. Preschool education is designed to ensure the full development of the child, taking into account his age and individual characteristics, preparation for receiving basic education at subsequent levels. Preparing for school is not an end in itself, but the result of organizing a full-fledged, emotionally rich life of a child that satisfies his interests and needs throughout preschool childhood. Modern views on music as an effective means of cognitive development are based on the consideration of music as a sign system, in the process of knowing which mental operations are formed. Music, before becoming an object of aesthetic perception for a preschool child, must become a conscious and meaningful object for him, which implies the child's knowledge of the means of musical expression, musical forms, genres. Like other art forms, music has an educational value. It reflects life phenomena that enrich preschoolers with new ideas about society, nature, life and traditions. The relevance of the problem of developing the cognitive interests of the child is due to the increased attention to various types of education for preschoolers.

The purpose of the article is to theoretically substantiate the methodology for the development of cognitive interest in the musical activity of older preschoolers. It is advisable to start studying the problem of interest with an analysis of various definitions given in the scientific literature. The encyclopedic dictionary explains the origin of the word “interest” from the Latin word *interest*, which means “important, matters” [1]. The specified edition highlights the socio-economic line in the concept of “interest” as the real cause (motive) of social actions. The problem of interest in modern sociology is one of the most urgent.

The problem of developing the cognitive interests of students in the educational process was comprehensively considered by such scientists as L.I. Bozhovich, N.G. Morozova, G.I. Schukina, L.S. Vygotsky, S.L. Rubinstein. Features of the interests of preschoolers were studied in the studies of V.N. Androsova, L.A. Blashchuk, N.A. Boychenko, I.D. Vlasova, A.G. Volostnikova, L.R. Zakharevich, T.N. Kulikova, L.M. Manevtsova, G.S. Sirbiladze.

Scientists studied cognitive and play interests, interest in poetry, nature, visual activity. Questions of musical interest were considered in the works of E.V. Boyakova, O.N. Zyl, E.V. Kotomina. After analyzing the research of scientists in the field of pedagogy and musical psychology on the indi-